イレイザーヘッド

ERASERHEAD

"Eraserhead," "The Never Have Been Born!

Without the Impact of Elephant Man" Would

HEAD

ERASER

Story

The story is set in the industrial area of Philadelphia. The protagonist, Henry Spencer, is a worker at a printing shop. He is a short, unremarkable man with shaggy, Eraserhead-like hair and a constant expression. He always wears a compact dark suit and takes extremely short steps. One day, when he visits his girlfriend Mary, who lives nearby, she suddenly confesses that she has given birth to a baby, the most bizarre baby she has ever seen. Henry shows no sign of surprise at all when he hears this and decides to marry Mary.

Their married life began with the accompaniment of the strange cries of the strange child. The strange child, like a grown-up fetus, moaned constantly and was noisy. Finally, unable to bear it any longer, Mary became neurotic and ran away from home. Henry, who was left behind, began a physical relationship with a woman who lived across the hallway from their apartment to cheer himself up. The strange child's presence became so bothersome to Henry that he gradually descended into a world of madness and stabbed the child to death with a pair of scissors. Then, a mysterious vision of a woman appeared from inside the radiator in the room...

Amidst a flood of dazzling images, Henry experiences an unimaginable world and reaches an unexpected climax...

Explanation

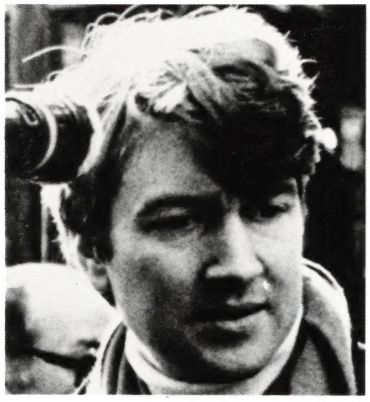
"Eraserhead" is a masterpiece that fully demonstrates the extraordinary talent of the genius director David Lynch, who created a storm of excitement and emotion across Japan with "The Elephant Man." When "Eraserhead" was made, director David Lynch was a completely unknown newcomer, but it took five years from conception to completion, and he handled every aspect of the project, including production, direction, screenplay, cinematography, art direction, editing, and special effects. Screened only once a week at a late-night underground art house theater, the film's unique subject matter and high level of cinematic perfection were met with rave reviews from the media across the United States, leading to a three-year long run that continues to this day. This was how director David Lynch was thrust into the spotlight. He was chosen to direct "The Elephant Man" because Mel Brooks, the producer behind "The Elephant Man," had seen "Eraserhead."

"Eraserhead" literally means "eraser head." It refers to the shaggy head of the main character, a young man named Henry. Set against the backdrop of Philadelphia's industrial district, the film depicts the bizarre everyday scenes that surround Henry, sometimes in a surrealist style, sometimes like a grotesque nightmare, and sometimes with the utmost black humor. Rather than a storyline, it is David Lynch's unrestrained images that spring forth one after another that constitute the film, proving his genius for the full 90 minutes.

Like "The Elephant Man," this film is shot in black and white, but in recent years, along with the success of "Raging Bull" and the Japanese film "Muddy River," there has been a growing trend to reevaluate the depth of black and white images. Rather, it could be said that "Eraserhead" deliberately and proactively chose the black and white film format in order to capture the energy that could be said to be the origin of cinema.

In "Eraserhead," deformed children play a major role. Director David Lynch, like in "The Elephant Man," is deeply interested in human deformities, and "Eraserhead" is also a film about freaks (deformed humans). The director's assertion that true beauty exists in deformities, and that freaks are gods, is what makes "Eraserhead" so appealing.

The secret to the exquisite visual beauty lies in the tenacity with which the director was able to shoot not just one take per day, but only one frame of film. The surreal sound design took more than six months to create. Will you see sublime beauty in these astonishing images, or the sights of a nightmare? This is a litmus test of sensitivity posed at the end of the century. How you interpret this film will also test your own sensibilities...



A Hot Topic!!

The Man and His Works, One of the Most Notable Filmmakers, David Lynch.

His first feature film, "Eraserhead," released at Midnight Cinema in 1978, ran for three years, and his second, "The Elephant Man," was quickly nominated for an Academy Award for Best Director. This film, a soul trip of deformed people told in beautiful black-and-white tones, awakens something forgotten in modern people who tend to be mentally disabled.

Lynch is 35 years old, born on January 20th, 1946. His father was an official with the Department of Agriculture in Montana, and Lynch initially aspired to become a painter. He studied painting under Francis Bacon while attending art schools in Philadelphia and Boston. Eventually, he became interested in film, and in 1966, while studying art, he spent $200 to create a one-minute 16mm animation. This work made Lynch discover the joy of film, and he completed a four-minute film called "The Alphabet," which mixed live action and animation. This caught the eye of the AFI (American Film Institute, an organization established to promote the film and television arts), and he was awarded a scholarship.

Using this money, he began work on a 34-minute 16mm film called "The Grandmother." Completed around 1970, this film, like his previous two, was a good mix of animation and live action. It featured dark colors and eerie, dubbed sound effects, and he says this later inspired him to make "Eraserhead."

He moved to Los Angeles in 1970 and began production on "Eraserhead" with funding from AFI and his own funds. Planning began seven years ago, and filming began in May 1972. It took about five years to complete the film.

The film had a long run at Los Angeles' Midnight Cinema, and Lynch became a "master" of the underground scene.

He then wrote a script for a film called "Ronnie Rocket," but the studio was reluctant to give the go-ahead, leaving the project in limbo.

Making a special appearance as an alien in "Eraserhead" is art director Jack Fisk, known for Brian De Palma's "Carrie." He is the husband of Oscar-winning actress Sissy Spacek, who is Lynch's sister-in-law. Lynch, who hadn't decided on his next project, was invited by Spacek to work as a painter on her film "Heartbeat." This film, which depicts Jack Kerouac's youth and stars Nick Nolte, was unfortunately not a success, but after completing the project, Lynch received an offer to direct a great film. Yes, "The Elephant Man."

With the help of Stuart Cornfeld, a staunch supporter of "Eraserhead" and a member of the Mel Brooks family, he got his ticket to fame.

It goes without saying that when it was released in the US in the fall of 1980, it evoked a huge response, just as it did in Japan. As it was a film adaptation of a Broadway play with the same subject matter that had already been a long-running hit, it received a variety of critical acclaim, with many comparing it to the stage play.

In the stage version, based on the play by Bernard Pomerance, the deformed John Merrick never shows his true face, but in the film adaptation, based on a true story, his face is revealed in grotesque makeup, which is likely to have divided opinions.

"The Elephant Man" is, of course, a film that depicts a kind of demon, similar to "Eraserhead," but it also has a human touch. "Eraserhead" explores the psychological deformity that lies at the root of more realistic human beings. The corruption inherent in the family structure, the insurmountable gap between men and women -- these are all born in the form of a deformed child from the body of a pure young girl.

Lynch says he created this film inspired by his time in Philadelphia, where he lived while attending art school. It is a den of human evil (as Lynch himself said).

Everyday life in this town is like a nightmare. Eraserhead is a film that visualizes this through Lynch's inner self as an intelligent inner trip. Some characters may be perceived as grotesque, while others may find them beautiful. Some may be creepy. The film also contains eerie laughter and fantastical kindness. Lynch's inner trip is a mirror that reflects modern society, and can also be said to represent our own inner journeys.

Lynch is known to not like giving interviews very often, but he has a rare sensibility that allows him to capture on film the purity that an introverted person harbors within. There is no doubt that he is a man who will create a big buzz in the American film industry in the future.

His next project is a sci-fi film based on the novel by Frank Herbert, "Dune/Sand Planet," financed by Dino De Laurentiis, the world-famous producer behind "The Creation of Heaven and Earth" and "Flash Gordon." This too will likely emerge as a complex, grandiose film.

A Shocking Interview With David Lynch, the Greatest Genius Director of the 1980s

Q What was your direct motivation for making "Eraserhead"?

A You could say that my experiences living in Philadelphia led me to make that film. I was in a situation where I had to find a large house, even though I didn't have enough money to live on. I was married, so I had a wife and children. I managed to find a house, but it was in a rough neighborhood, and innocent people in my neighborhood were often killed or robbed. There was nothing but a thin barrier separating me from the outside world. Philadelphia is a place where violence, hatred, and filth eat away at your world, whether you like it or not. "Eraserhead" is my metaphor for the outside world.

Q Did it turn out exactly as you had originally planned?

A I think it turned out very close to what I had in mind. It's true that we didn't have much money, so the special effects aren't perfect, but we had plenty of time. We started filming in 1971 and finished in 1976. I believe the most important thing in filmmaking is to understand things correctly. If you know exactly what you're trying to portray, it's not difficult.

Q Would you consider "Eraserhead" a comedy?

A I have no objection to that interpretation. However, what makes this film somewhat different from other comedies is that it has an aspect that can slip into something other than comedy. Depending on how an individual feels, "funny" can be replaced with other emotions.

Q Do you think we all have a dark inner world like the one Henry, the main character of this film, has?

A Henry is a common "someone" among us. I believe that what lies beneath our subconscious is an elusive fear. Psychoanalysis is merely a job that allows people to vent these fears about the outside world, giving us temporary relief.

Q You seem to find more interest in imagination than in stories.

A That may be true. I think that story is a very important element of film, but I believe that the true nature of film is to go beyond a simple plot. When you tell a story using only words, the end result is often a cheap-sounding work. Often this doesn't happen. In order to give a story three-dimensional life, to overcome it, there are many problems that must be overcome, but it is only by overcoming these that a masterpiece is born.

Q Where did you find John Nance, who played the lead role?

A I got to know him through AFI. He had done some plays in San Francisco and appeared in AIP films. Through that connection, he was close with Coppola, and he is currently appearing in Coppola's production of "Hammett" (directed by Wim Wenders, starring Fredric Forrest). "Eraserhead" was his first job in Los Angeles. "The Elephant Man" gave me the opportunity to work with some amazing actors from all over the world, and I think John is an amazing man who is just as impressive as any of them.

Q Your films make very striking use of sound.

A All of those sounds are unique, created by mixing natural sounds and other noises. I didn't use any modern conveniences like a Moog synthesizer. It took me six months just to collect the sounds, and nearly a year to edit them.

Q Where did the filming take place?

A The entire film was shot at night on a set built in a mansion in Beverly Hills, Los Angeles, with a small crew of five or six people taking about a year to shoot.

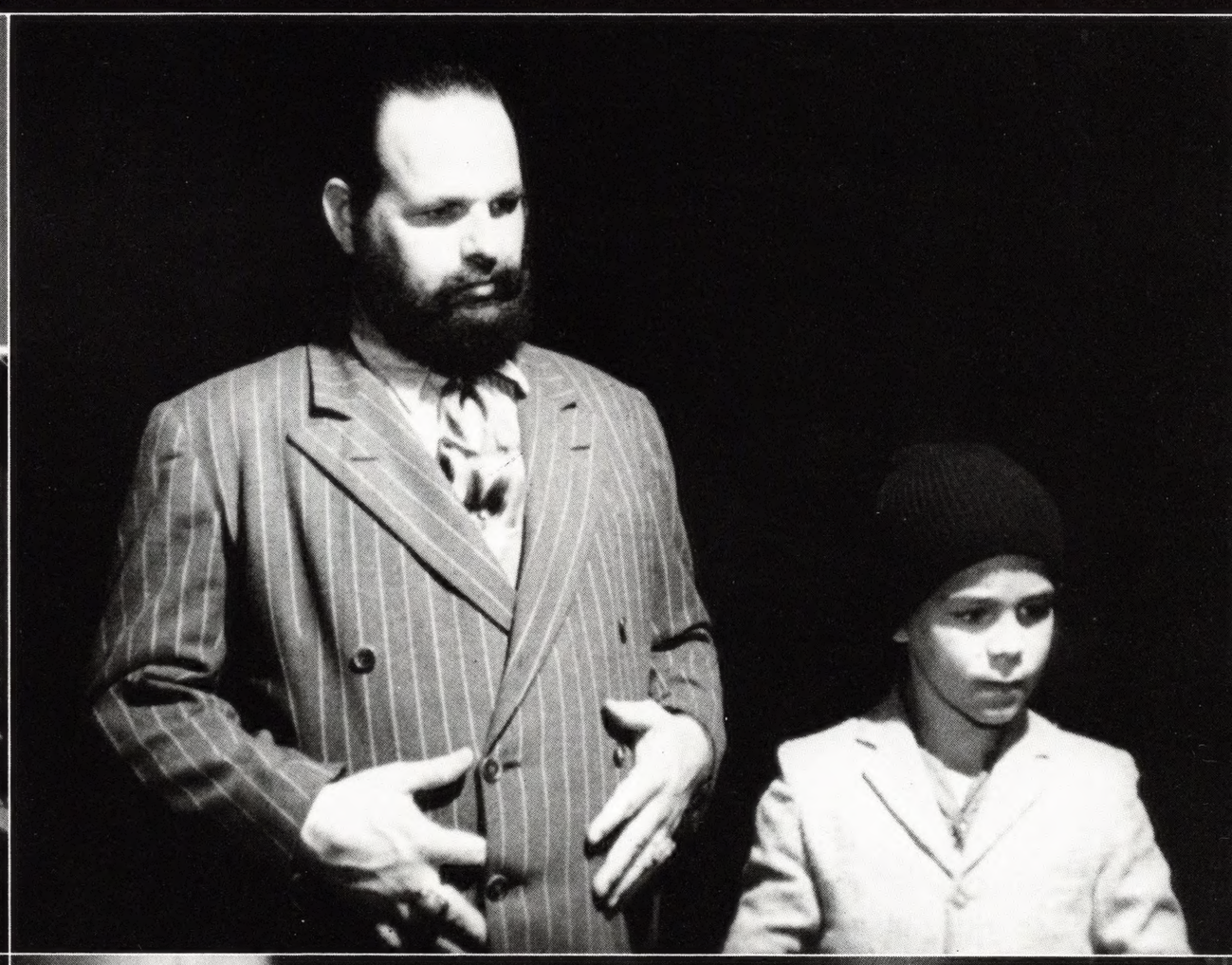
Q Are you attracted to the grotesque?

A There are things that may seem grotesque to the average person, but not to me. I am strongly attracted to the "structure" of things. I absolutely hate thinking about things in a stereotype. I was curious to see what it would look like if I shaved off all the hair on a mouse, so I tried it. When I did, it turned out to be a creature that I found very beautiful.

Q What does beauty mean to you?

A I'm drawn to contrast, harmony, and lines - the way one thing occupies a place in relation to another in the whole. The moment when these compositions stimulate my imagination is worthy of being called "beautiful." However, my values change every time I try to grasp what lies beneath the image.
(From "Newsweek," "Rolling Stone," and "Wet")

Famous Scene Highlights



This is "Eraserhead"!!

We've Included Some Highlight Scenes From "Eraserhead," a Film Filled With Experimental Visual Beauty.

《Dinner with Mary's Family》

Mary's family home. Steam sprays intermittently. Machine sounds. The sound of freight cars. Mary peers out the small window in the front door.
Henry arrives.
Mary: You're late, Henry.
Henry: Because I wasn't sure if you wanted me to come or not. Where the hell have you been hiding all this time? You never showed yourself.
Mary: Dinner is ready. Come in.
Henry goes inside. Mary's mother is sitting in a chair wearing a cardigan. As Mary, her mother, and Henry are talking, her father comes out and starts talking. Her mother chases him out. In the kitchen, there is an old woman motionless like a mummy. Mary, her father, her mother, and Henry sit at the table.
Father: My daughter and wife already know, but I had surgery on this arm 14 years ago. The doctor said I'd never be able to use it again. I rub it for 30 minutes every day and I've got some movement back. I can even turn the taps. But now I'm back to normal and I can't cut this chicken...it's numb. Mary usually cuts it for me, but Henry, can you do it tonight? Sounds good.
Henry: Of course, I'd be happy to. Can I cut it into normal size pieces?
Father: Oh, it's normal size.
As Henry tries to cut the chicken, blood starts flowing from its groin and it kicks its legs. Her mother writhes in agony, and finally runs out of the room, with Mary chasing after her.
After a while, her mother returns and calls Henry into another room in a meaningful voice.
Mother: Henry, I need to talk to you about something... Come over here... Was there a physical relationship between you and Mary?
Henry: Why would you do that...
Mother: Was it there?
Henry: Why do you ask that?
Mother: I have to ask. Come on, tell me.
Henry: Well, I love Mary very much.
Mother: Henry, I'm asking if you and Mary had a sexual relationship.
The mother approaches Henry, clings to him, and begins to writhe in agony. Mary stops her and she regains his senses.
Mother: She's having a baby. She's going to the hospital.
Mary: Mother!
Mother: You are the father.
Henry: That's ridiculous. Just a little...
Mary: Mom, we don't know yet if that will be a real baby.
Mother: It may be premature, but it's still a baby. If you two get married as soon as possible, you can keep the baby.
Mary: Oh Mom, he's got a nosebleed.
Mother: Let me bring some ice.
Mary: Henry, you're welcome to marry me.
Henry: Oh, I know.
Dad: (completely oblivious to the commotion) Hey, dinner's over.

《The Woman in the Radiator》

Henry, tired from looking after the baby, lies down in bed when he hears the sweet music of an organ playing. A light comes on in the radiator next to his bed.

The place is an old hall. The stage lights come on, and a cutely dressed woman appears. However, both of her cheeks are swollen and puffy. She walks around the stage with doll-like gestures and sings.

One by one, worm-like fetuses fall from the ceiling. She continues singing while happily crushing the fetuses.

《Kill the Baby》

Footsteps outside the door. Henry opens the door impatiently, but the prostitute disappears into her room with a nasty customer with bruises on his face. The nasty customer's face resembles a deformed baby's.

In agony, Henry eventually takes out a pair of scissors and begins cutting the baby's body. The baby squeals. He stabs it in the heart. It writhes in agony, blood spurting from its mouth. Innards and mucus gurgle out. Henry trembles. The lights in the room flicker violently and short out.

Henry turns around. His hair sticks out, sparkling in the backlight. The Radiator Woman comes through the pure white space. She gently embraces Henry.

onate Voices and Messages

★

Once again, low-budget independent films showed Hollywood the way forward.

David Lynch's "Eraserhead" is one of the most innovative horror films of the 70s and a landmark film for the film industry. I'll go so far as to say I was looking forward to this movie.

Calling "Eraserhead" a horror movie may be presumptuous, but this is because it is a valuable work that far exceeds the limitations of conventional genres. It has been variously praised as a science fiction film, a surrealist film, a film about the "depravity of man," and a satire filled with dark humor.

Despite this, I still want to call "Eraserhead" a horror movie. This is because I, who have not been scared at all by Hollywood horror movies recently, was terrified beyond belief after watching this movie.

The horror comes from powerful imagery. Fragmented images create a hypnotic state, drawing the viewer into the story almost unconsciously. "Eraserhead "plunges the viewer into a dream world - a nightmare world.

Not to be forgotten are Fred Elms and Herbert Cardwell, whose black-and-white cinematography has been described as the best since the 1940s.

Spacek designed some amazing sets, and the special effects crew created some of the best stop-motion animation I've ever seen.

I don't agree with the opinion that this movie is weird. Movies that cost a lot of money to make but don't offer anything new are much uglier. This is a unique and one-of-a-kind film.

While thoroughly depicting a brutal, nightmarish, and futuristic (alternate) world, Lynch also sharply satirizes the banality that haunts our daily lives and the banality of where civilization leads. Despite the low budget, Lynch's special effects, including a deformed clockwork baby and stop-motion animation, are truly extraordinary. Fred Elms and Herbert Cardwell's lighting and cinematography are also stunning.

Perhaps no black-and-white film as beautiful as this has been produced since the 1940s. This is no exaggeration. Please take a look.–**Cinefantastique·Spring 1978 (David Bartholomew)**

★

David Lynch's "Eraserhead" appears to be on its way to becoming a new cult film, a grotesque comic that mixes the macabre and the mysterious.

It uses solid horror-movie techniques, parodies familiar plots, blends Andy Warhol-esque serenity with John Waters-esque nastiness, and showcases surrealist humor with jaw-dropping imagery, which is likely why it's enjoyed such popularity at late-night screenings in New York and Los Angeles.

Lynch is an art school graduate and painter/animator, and his influences are evident in this nightmarish film: the darkness and tension of old-school film noir, and the strangeness and filth of underground comics.

What he lacks in directorial ability, he makes up for with the bizarre imagery he presents on screen, creating a horrifying atmosphere: mysterious creatures crawling about, twisted people, vile people, and repulsive people.

What exactly is Lynch's main focus in this film?

Lynch politely declined to say what exactly he wanted to say with this film.

At midnight, when even the grass and trees are asleep, movie theater screens across America are taken over by Dracula, mutants, and other-cultural monsters. Recent late-night hits include "The Rocky Horror Picture Show," a modern-day Dracula film called "Martin," and the breathtaking fantasy world of "Eraserhead."–**Newsweek·September 11, 1978**

★

"Eraserhead," director David Lynch's first full-length feature film, is both old-fashioned and shocking.

Lynch delivers incredibly powerful images of the kind we experience in our dreams, where everyday reality falls away layer by layer, drawing the viewer into a vortex of terror.

"Eraserhead" is reminiscent of the novels of Julio Cortázar, the brilliant Argentine writer. In his work, Cortázar writes about "cutting through a gluey mass that declares itself the world," and it's no exaggeration to say that this is the world of "Eraserhead." "Eraserhead" is the protagonist Henry's odyssey as he wanders through a melted world -- and Lynch sometimes portrays this wandering journey with a brutal humor.–**Newsweek·September 11, 1978 (Jack Kroll)**

★

Horror movies are about to undergo a complete 180-degree transformation. Hollywood, which has been keeping audiences hooked for decades by introducing extraterrestrial monsters, axe-wielding psychopathic killers, and the spawn of the devil, is beginning to realize how stale, contentless, and unprofitable its films have become. And isn't it about now? I'm willing to risk my life as a critic to defend my beloved 1978 independent film, "Eraserhead."–**The Harvard Independent·September 28–October 4, 1978 (David Colburn)**

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"A masterpiece in the history of horror movies, depicting a nightmarish world with stunning visual beauty" -- "Eraserhead" has thrilled movie fans across America as midnight cult cinema, and has received enthusiastic messages of support from all media outlets, from film magazines to general publications. Here are some of the comments they have received.

As the monochrome image spreads across the screen, the audience is enveloped in a strange atmosphere. Darkness, noises, mysterious characters... An eerie fear - soon you will realize that you are witnessing the unfolding of a literal nightmare. No matter how hard you try to escape, it is impossible, because this horrific nightmare is now yours! Engulfed by the screen and glued to your seat, you are swallowed up in the nightmare.

To understand the impact of this film, we have to go back 50 years, to Luis Bunuel's "Un Chien Andalou," where the razor cuts out an eyeball and the rotting donkey carcass.

I can't get the visions of "The Woman Who Lives in the Radiator" out of my head, or even the epic "Family Dinner" scene, or the performances of the "Baby" (!?) out of my head - and I'm sure you can't either. "Eraserhead" is a film like no other (I hate to use such a cliché, but it's true). It's a mix of horror and shock, cruelty and humor, even approaching musical comedy. "Eraserhead" is undoubtedly a masterpiece of fantasy cinema. It will be met with resistance or praise. But what does it matter?– **French Film•January 20, 1978 (Jean-Claude Romer)**

★

The film, made with a shoestring budget and backed by AFI, is a rare masterpiece, but it was apparently heavily inspired by the city of Philadelphia, where he lived as an art student.

Reports suggest that die-hard fans are dressing up to see the film as their favorite characters. If you're reading this, you're probably itching to see it. Don't worry, it's too late to get ahead of the story, but you'll still have a better time than seeing the latest blockbuster from a major studio.– **SF Examiner• April 13, 1978 (Walter V. Addiego)**

★

A humorous perversion, the pinnacle of visual beauty - "Eraserhead" is an incredible masterpiece: a blend of experimental and traditional, surrealist painting and film, humor and bleak tragedy. It's the product of the fertile imagination of the legendary director David Lynch - although the director himself is a good-looking man who bears no resemblance to his work.

The film is as rich in sound effects as it is in visuals: groaning brass instruments, puffs of steam, and the crackling of furnace fires, all intermingled with Fats Waller's organ music, creating a constant roar.

"Eraserhead" is a dark nightmare of elements beyond the pale. While it hasn't caused the same stir as Luis Bunuel and Salvador Dali's "Un Chien Andalou," reactions to the film are split evenly: love it or hate it.–**UCLA Bruin•June 1, 1978 (Michael Auerbach)**

Sent to "Eraserhead" by th

sionate Cult Cinema

Midnight Images: Pas

The New Wave of American Cinema Begins Here.

The term "cult cinema" refers to films that are enthusiastically supported by a small group of fans and are screened repeatedly in small art house theaters. Small, low-budget films that didn't garner much attention when they were released often find their way back into the media over the years. This method of releasing films, which would be completely unthinkable in Japan, is now receiving a lot of attention in the United States.

David Lynch's "Eraserhead" is one film that has attracted attention through this unique screening format. The film, which will be screened at midnight on Friday nights at the New Art Theater in Los Angeles, has been running for three years, and with Lynch's popularity growing ever more in the wake of the success of "The Elephant Man," it will continue to be screened as "Midnight Cinema" for as long as it continues.

New Art is a classic movie theater located in Westwood, one of the safest areas in Los Angeles, so its clientele is mostly young moviegoers. It screens all night for enthusiastic fans who want to see it over and over again, and whenever the title "Eraserhead" appears over a close-up of a man with a bump on his head, the audience erupts in thunderous applause. It's perhaps similar to the all-night screenings of Hitotobuzen's Wakadaisho movies or Yakuza movies in Japan. Unlike Japanese classic movie theaters, which run a program of several films over the course of a month on weekends, New Art is admirably committed to showing just one film for three years. And don't be surprised by the three-year figure.

Cult cinema that delights these late-night crowds is said to include the reggae film "The Harder They Come" starring Jimmy Cliff, "The Rocky Horror Picture Show," which is also hugely popular in Japan, "Pink Flamingos" directed by John Waters, "Night of the Living Dead" directed by George A. Romeo, who has recently teamed up with author Stephen King ("The Shining"), "The Texas Chainsaw Massacre" directed by Tobe Hooper, and "Gimme Shelter" by the Rolling Stones.

What is the reason behind the popularity of these late-night shows among young people?

Here we can see the first signs of the collapse of one of the old Hollywood systems.

America may be called the land of opportunity, but it's not easy for an unknown new director to make it big. Not everyone can become Steven Spielberg, director of "Jaws," who managed to get into a major studio through his work in TV and achieved fame and fortune in his late twenties. In Hollywood, where the idea of movies as products is strong, simply receiving critical recognition is not enough to be considered "success." A filmmaker is only allowed to strike out on their own once they have brought about actual profits. It was extremely difficult for anyone other than those who were able to effectively control themselves within an organization to get into the Hollywood system.

That's where midnight cinema came into being. It's said that the first film was "El Topo," released in 1970. Exhibitors, who believed that late-night art house theaters, with their low venue fees, could avoid any risk of failure, decided to give a second life to dormant low-budget films, and the films became huge hits. The number of such theaters gradually increased by the latter half of the 1970s. The organizers' aim of spending almost no money on advertising, limiting themselves to small screening notices in newspapers and relying solely on word of mouth, was correct, and this type of screening format gave films like "Eraserhead" the chance to make their debut.

The power of young people who question the traditional system and try to find good things for themselves is what gave birth to ``cult cinema."

The year 1970, when this new cinema format was born, also saw the rise of New Cinema, including films like "Easy Rider." Films with heart and reality rather than technique began to dominate during this period, and the sweet myth of Hollywood faded away, leading to a more diverse range of films. If New Cinema shaped the ostensible changes in young people's values, it's fair to say that cult cinema supported them behind the scenes.

Most cult films are not the kind of films that are loved by everyone, but the originality of independent films, which differ from traditional Hollywood box office hits, gives films like "Eraserhead" a unique charm that continues to attract young people.

ERASERHEAD

●スタッフ

製作・監督・脚本 撮影・美術・編集・特撮	デビッド・リンチ
撮影	フレドリック・エルムズ
照明	ハーバード・カードウェル
撮影音響・再録	アラン・R・スプレット
助監督・撮影助手	キャサリン・クルソン
制作マネージャー	ドリーン・スモール
「レディ・イン・ザ・ ラジエーター」作曲・歌	ピーター・アイヴァース
美術監督	ジャック・フィスク

●キャスト

ヘンリー・スペンサー	ジョン・ナンス
メアリー・X	シャーロット・スチュワート
X氏(メアリーの父親)	アレン・ジョセフ
X氏の妻(メアリーの母親)	ジーン・ベイツ
ヘンリーのアパートの廊下 越しの部屋に住む美女	ジュディス・アンナ・ロバーツ
ラジエーターの中に 現われる幻の女性	ローレル・ニア
アパートの大家	V・フィップス・ウィルソン

The Players

JOHN NANCE Henry Spencer
CHARLOTTE STEWART Mary X
ALLEN JOSEPH Mr. X
JEANNE BATES Mrs. X
JUDITH ANNA ROBERTS Beautiful Girl Across The Hall
LAUREL NEAR The Lady In The Radiator
V. PHIPPS-WILSON Landlady

The Production Staff

Written, Produced & Directed by DAVID LYNCH
Camera and Lighting FREDERICK ELMES, HERBERT CARDWELL
Location Sound & Re-recording ALAN R. SPLET
Assistant to the Director CATHERINE COULSON
Production Manager DOREEN SMALL
"Lady In The Radiator" Song Composed and Sung by PETER IVERS
Production Design and Special Effects DAVID LYNCH
Special Effects Photography FREDERICK ELMES
Assistant Camera CATHERINE COULSON
Black & White Processing by GUFFANTI LABORATORY
Produced With the co-operation of the Amercan Film Institute
Center for Advanced Film Studies

Publisher•Toei Co., Ltd., Video Division, 300円
Composition: Sawako Omori, Mitsuo Sugita.
Design: Koji Numata.